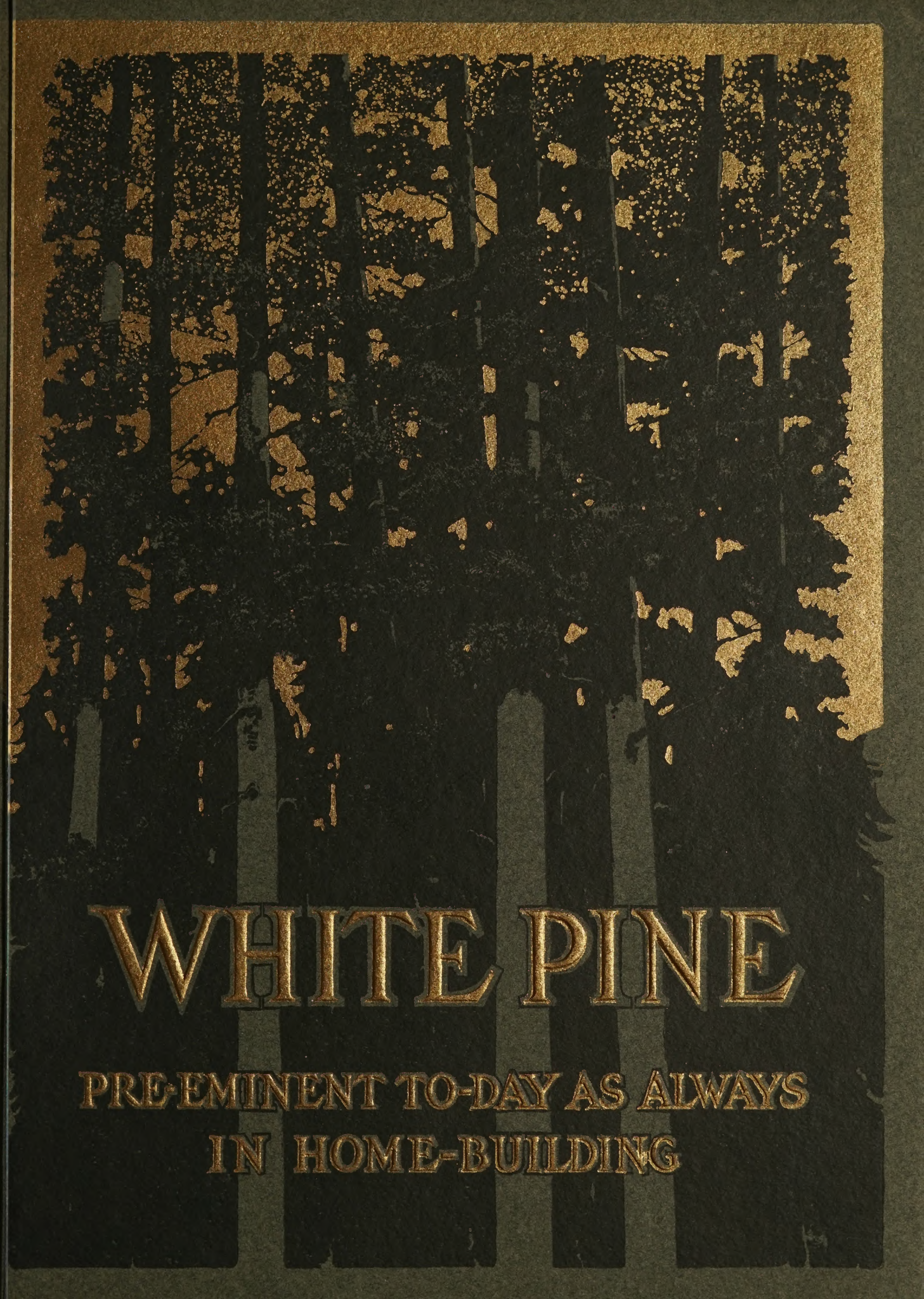
WHITE PINE
PRE-EMINENT TO-DAY AS ALWAYS
IN HOME-BUILDING

ЖИЛЕЬИЕ

James J. Green.

From the Mary H. Northend Collection.

Samuel McIntire Portico at Salem, Mass. Built in 1807 of White Pine.

WHITE PINE

The Wood Pre-eminent Today as Always in Home-Building

Architects'
Edition

The Northern Pine Manufacturers' Association
Minneapolis, Minnesota

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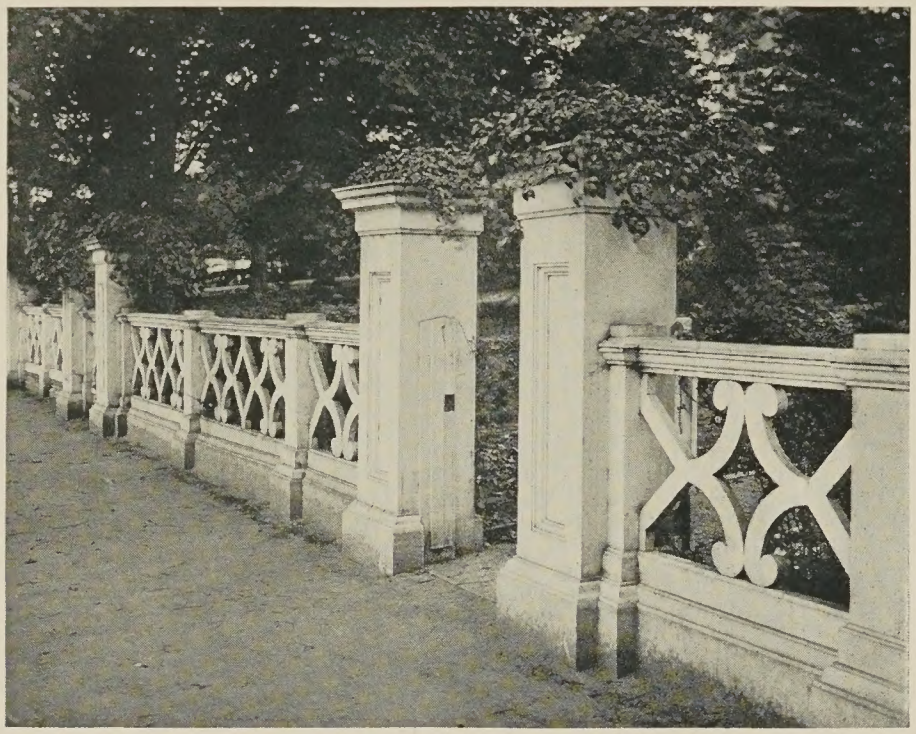
The Northern Pine Manufacturers' Association
Minneapolis, Minnesota

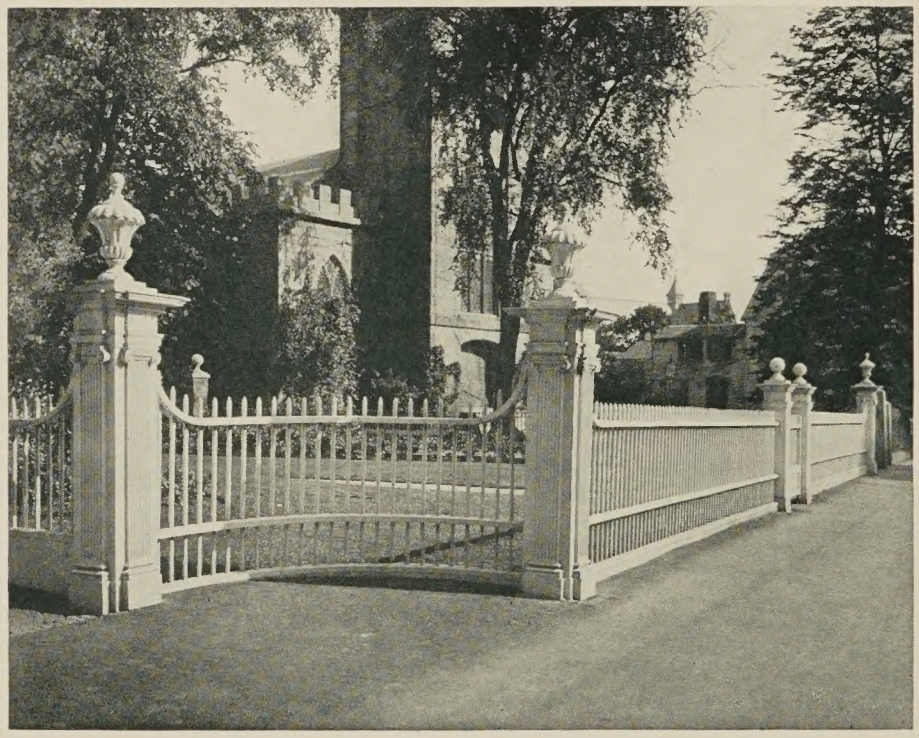
FOREWORD

AN IMPRESSION prevails that the supply of White Pine—the chosen building material of our fathers and forefathers—has been practically exhausted; and that what White Pine remains can be purchased only at exorbitant prices.

To dispel this illusion is the purpose of this booklet:—to carry to the architect and home-builder the message that there is still White Pine in abundance, and that it can be purchased in all markets at a reasonable cost, taking into consideration its superior qualities as a structural wood.



A White Pine Fence at Newburyport,
Mass. Built in 1800.



Ropes Fence at Salem, Mass. Built in
1719 of White Pine.

White Pine

The Perfect Structural Wood

THE TEST of three centuries of building in America has proved White Pine the one perfect outside structural wood. It meets every demand for a wood covering—exposed to the relentless attack of time and weather. Other woods have some of its qualities—no other wood has all of them.

It does not shrink, swell, check, crack, split, twist, warp or rot, even after years of exposure under the most exacting climatic conditions. In siding, casings or cornice—it does not "creep or crawl," or open at the joints; in exposed mortised doors, in fine close-fitted mitres, or in delicately moulded, carved and columned porticos, its joints hold close—not for a year or a lifetime, but for centuries. The "Old Fairbanks House," at Dedham, Mass., built in 1636, probably the oldest house in practically its original condition now standing in America, and many other unpainted, weather-beaten, White Pine houses of New England, built soon after the Pilgrims landed, are still the well preserved and comfortable homes of their descendants. But durability is not White Pine's only admirable quality.

It seasons quickly and thoroughly; it is light and soft—yet strong; no other wood works so easily under the carpenter's tools, and once in place it forever "stays put;" it offers only the slightest resistance to nails and screws, then closes in and holds them fast; because of its close grain and freedom from objectionable acids and oils it takes paints and stains perfectly. The pattern-maker, wood-carver and cabinet-maker choose it for the most exacting uses to which wood can be put; the box-maker, because it is soft but strong, does not split and carries no odor; the plasterer, because White Pine lath hold their place, and therefore plaster, so well.

Substitutes for White Pine may be satisfactory in protected places, but no other wood has been found which can successfully withstand every exposure out-of-doors. In an effort to displace White Pine, they have all in turn been "tried," but in some respect "found wanting." As against its harder, flintier substitutes, the economy in working it is marked, though this is ordinarily overlooked and rarely reckoned with. It is the one wood that embodies every structural quality, therefore it has no superior for any of the special or specific requirements

demanded in house construction, either inside or outside. But for "out-of-doors," it stands alone. These advantages are conceded to White Pine and have accorded it the one perfect wood for an outside covering in home-building.

That our use of the terms "outside covering" and "exterior surfaces" may not be misunderstood, they include siding and corner boards; window-sash, frames and casings; outside-doors, door-frames and casings; outside-blinds; all exposed porch and balcony lumber; cornice boards and mouldings; and any other outside finish lumber—not including shingles.

Against White Pine have been raised two arguments—and only two— SCARCITY AND COST.

Nothing is more erroneous. Today, as always, all markets can furnish it at prices that are reasonable, when its qualities are considered.

The production of White Pine for 1912, based on the last issued annual United States Government report, as published by the Census Bureau on December 30, 1913, was 3,138,227,000 feet, manufactured by 5,733 saw mills in 31 different states,* an amount fully sufficient to meet every possible demand. The disappearance of many mills from the water-ways of the Middle West has led to the belief that the White Pine forests are exhausted. Larger mills, however, have replaced them at the source of an abundant supply, and will produce White Pine and plenty of it for generations to come.

The cost of White Pine, it is true, is higher than that of its substitutes; but mahogany costs more than birch, and wool more than cotton or shoddy; yet no one questions the difference in their price, or in their relative worth. White Pine

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**Detailed United States Government report on White Pine Production for 1912, issued by the Census Bureau, Department of Commerce, on December 30, 1913.*

State	*Number of White Pine Mills Reporting*	*Feet Cut*	*State*	*Number of White Pine Mills Reporting*	*Feet Cut*
Minnesota	305	1,225,674,000	Washington	18	41,762,000
Wisconsin	491	397,549,000	Virginia	298	26,193,000
Idaho	46	309,564,000	Tennessee	180	23,646,000
Maine	588	280,145,000	Iowa	8	22,324,000
New Hampshire	390	240,215,000	West Virginia	138	19,740,000
Massachusetts	380	143,119,000	Vermont	143	16,664,000
Michigan	349	141,003,000	Connecticut	106	16,422,000
New York	963	76,355,000	14 other States	177	25,255,000
Pennsylvania	810	71,870,000			
North Carolina	343	60,727,000	Total	5733	3,138,227,000

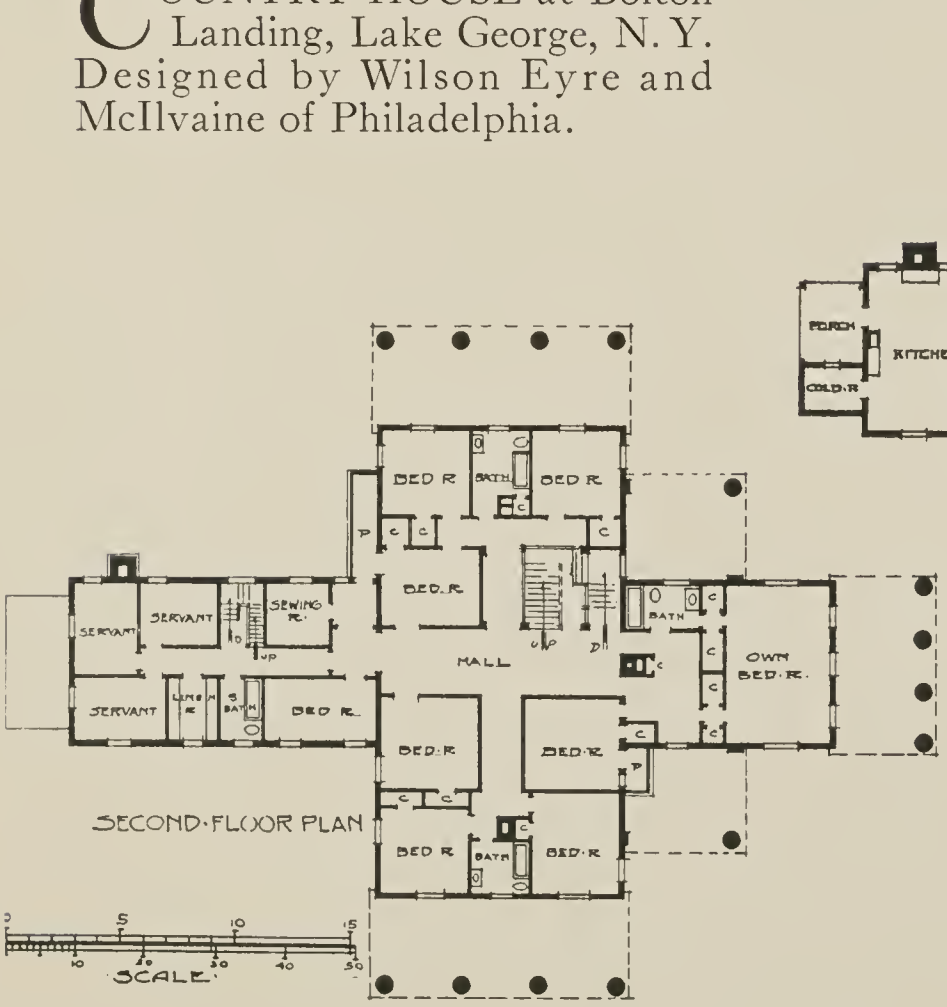
is not "cheaper;" but in it are embodied those individual and distinctive qualities which make it the best of all structural woods, and therefore it is worth more. Hardness and obstinate cross-grain in a wood mean added expense to the carpenter in working it—but White Pine is soft, its grain smooth and yielding, and in this alone there is a lessened expense in working it which absorbs much if not quite the difference in cost between it and its substitutes.

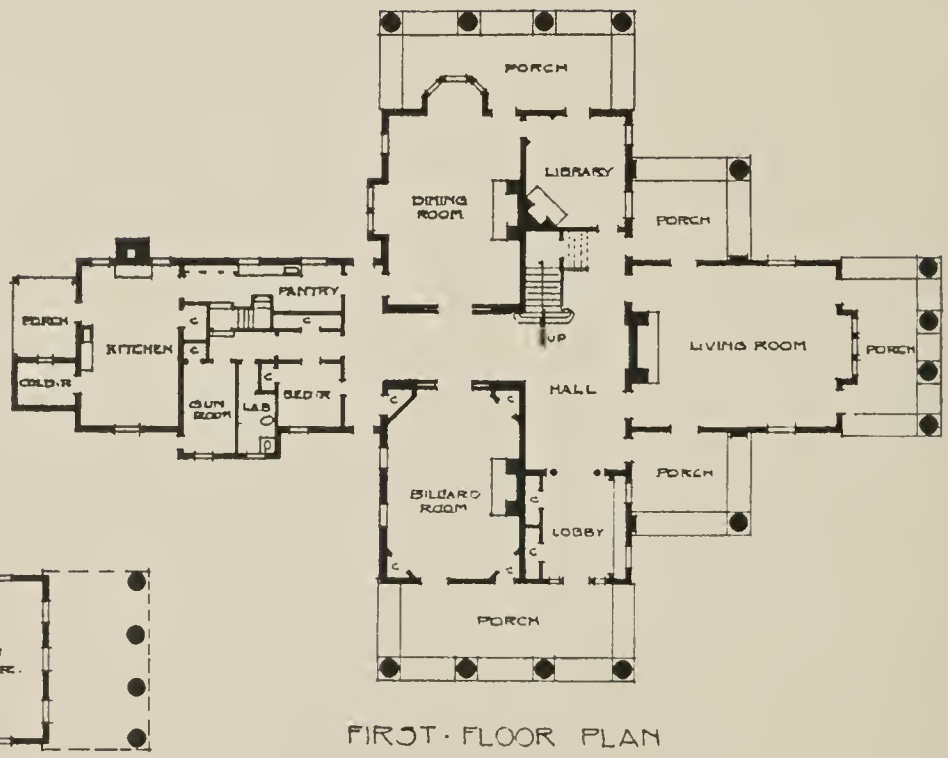
The selection of a structural wood is too frequently determined by its price per thousand feet, and not often enough by its true worth for the particular purpose for which it is to be used. The cost of the lumber in the outer covering of a building is relatively very small in comparison with the total investment, and the difference in price per thousand feet can be very misleading.

To illustrate this clearly we have compiled several statements of comparative costs, based on actual market prices, covering several different types of houses, by representative architects. The resulting cost figures, painstakingly computed so as not to be misleading, show that in the two houses illustrated, which are covered entirely with wood, from $1\frac{1}{2}\%$ to $1\frac{3}{4}\%$ only of the total cost of the building—and from $1\frac{1}{3}\%$ to $1\frac{1}{2}\%$ where stone, brick or stucco are the outer covering, determines between using White Pine, or a substitute. In this no attempt has been made to show the reduced cost of working soft White Pine as against its harder substitutes, for while the difference in cost is surprisingly large, there can be honestly varying opinions as to the exact amount of this difference.

The misapprehension as to scarcity and prohibitive cost has led to the substitution of cheaper woods for White Pine on the plea of their being "just as good." But the test of centuries has proved that no other wood is "just as good." White Pine—the wood pre-eminent, today as always, in home-building—is still available—and you can get it by insisting that you will have no other.

COUNTRY HOUSE at Bolton Landing, Lake George, N. Y. Designed by Wilson Eyre and McIlvaine of Philadelphia.





FIRST. FLOOR PLAN

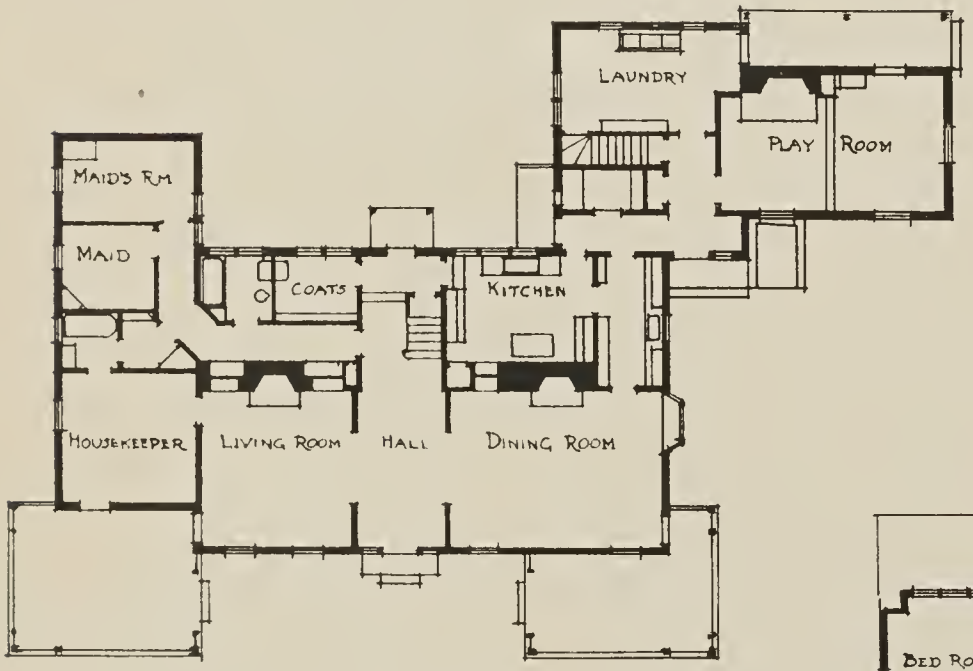
Detail of Costs Based on Chicago Market Prices of Today on Country House by Wilson Eyre and McIlvaine

Labor and Materials	*Using White Pine for Exterior Surfaces*	*Using Substitute Woods for Exterior Surfaces*
General Contract:		
Excavation and Masonry	$ 3,023.06	$ 3,023.06
Rough Lumber	4,640.22	4,640.22
Outside Finish—Exterior Surfaces	**3,724.37**	**3,209.37**
Interior Finish	1,433.71	1,433.71
Cabinet Work	4,422.00	4,422.00
Carpenter's Labor	4,272.62	4,272.62
Sheet Metal Work	844.06	844.06
Lath and Plaster	1,565.49	1,565.49
Painting and Glazing	2,192.80	2,192.80
Heating	1,983.50	1,983.50
Plumbing, Gas Fitting and Sewerage	3,016.50	3,016.50
Electrical Work	1,050.00	1,050.00
Hardware	790.00	790.00
Lighting Fixtures	950.00	950.00
Marble and Tile Work	1,100.00	1,100.00
Total	$35,008.33	$34,493.33

In this house, with its entire Outer Covering of Wood, estimated to cost $35,008.33 when using White Pine for Exterior Surfaces, or $34,493.33 when using Substitute Woods,—there is a difference of only $515.00. This small difference of $515.00, or but 1½% of the total investment, determines between using White Pine or Substitute Woods for an Outer Covering.

HOUSE near Boston, Mass. Designed by Derby and Robinson, 20 Beacon St., Boston.

In this house with its entire Outer Covering of wood, the difference in cost between using White Pine and Substitute Woods, based on Boston market prices of today, is only $435.00. This $435.00, or only $1\frac{3}{4}\%$ of the actual total investment, therefore determines between using White Pine or Substitute Woods for an Outer Covering.



PLAN OF FIRST FLOOR

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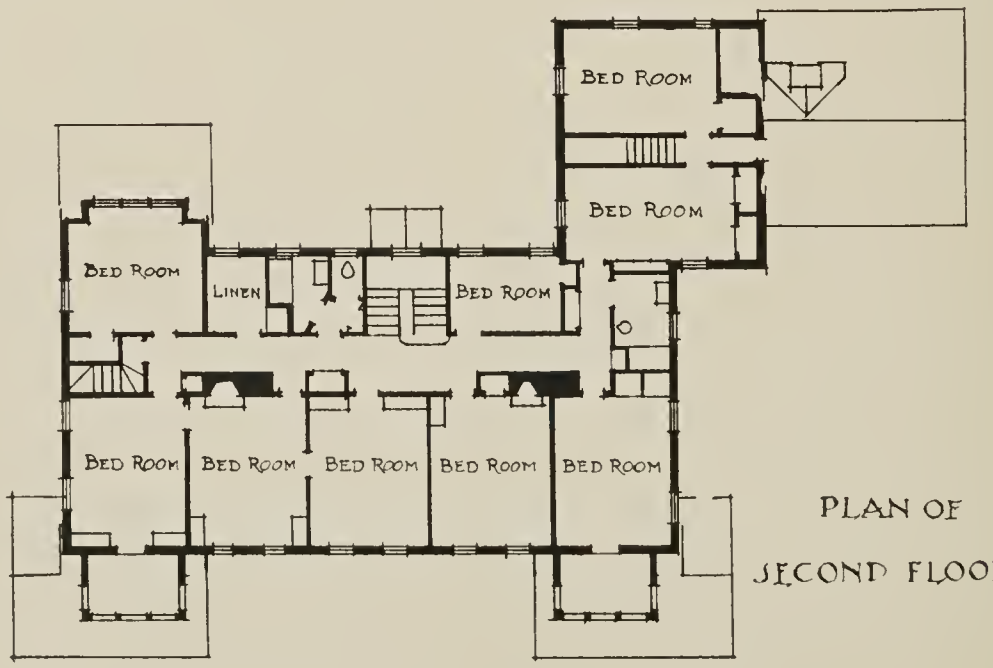
SCALE



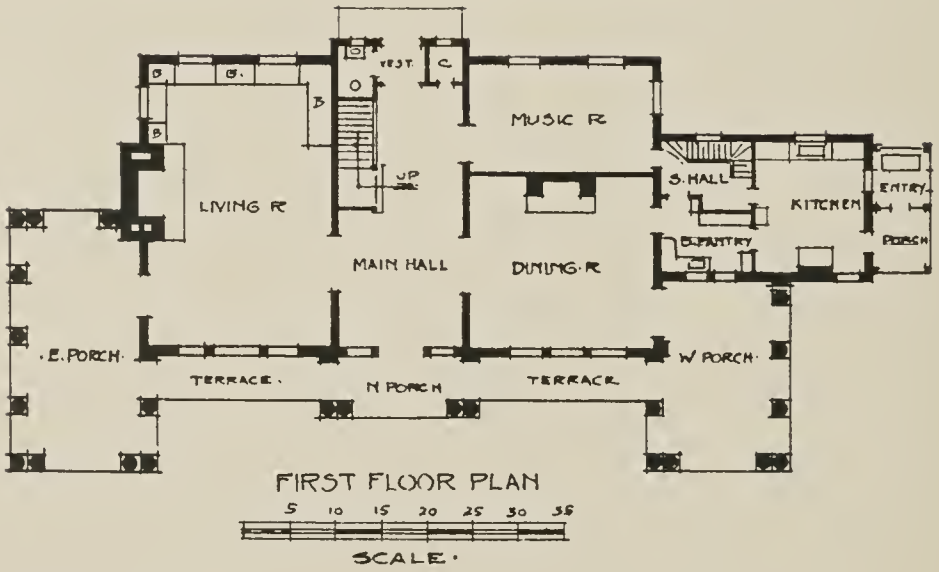
PLAN OF SECOND FLOOR

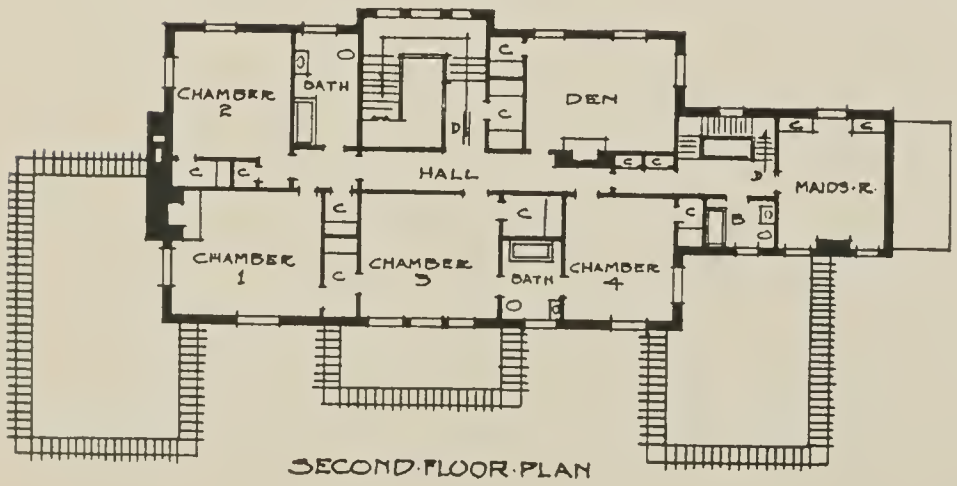
HOW TO SPECIFY WHITE PINE

Accompanying this booklet is a Book of Specifications covering White Pine, issued by The Northern Pine Manufacturers' Association, of Minnesota, Wisconsin and Michigan.

It describes the various grades of White Pine in the different markets of the United States, under the grading rules applying thereto, and sets out in concise form, carefully indexed for quick reference, such practical information as will be helpful in properly specifying White Pine in each separate territory.

HOUSE near Chicago, Ill. Designed by Frederick W. Perkins of Chicago.





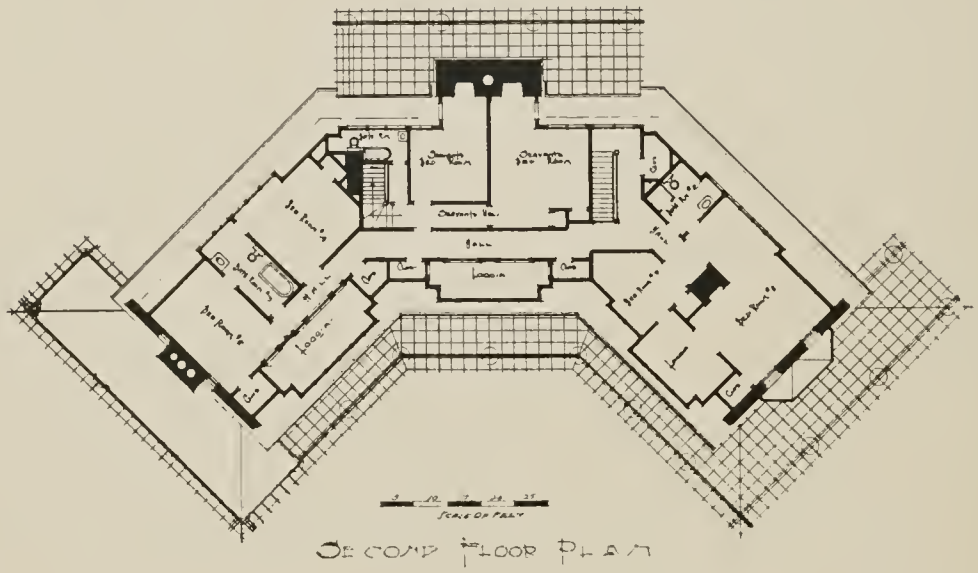
Detail of Costs Based on Chicago Market Prices of Today on Brick House by Frederick W. Perkins

Labor and Materials	*Using White Pine for Exterior Woodwork*	*Using Substitute Woods for Exterior Woodwork*
General Contract:		
Masonry, Cut Stone, Iron Work, Carpentry, Sheet Metal Work, Plastering, Interior Finish, Cabinet Work, Painting, Glazing and including White Pine for all Exterior Porch and other Exterior Woodwork	**$18,757.08**	**$18,430.08**
Plumbing, Gas Fitting and Sewerage	1,900.00	1.900.00
Heating	1,075.00	1.075.00
Electrical Work	568.00	568.00
Hardware	412.00	412.00
Tile Work	475.00	475.00
Lighting Fixtures	495.00	495.00
Total	$23,682.08	$23,355.08

If all Exterior Woodwork, consisting of main entrance, porches, columns, cornice, window frames, sash, blinds, etc., were made of White Pine, the total cost of this Brick House would be $23,682.08, or in Substitute Woods $23,355.08, a difference of only $327.00, or practically $1\frac{1}{3}\%$ of the total investment.

HOUSE near Pittsburgh, Pa. Designed by Janssen and Abbott of Pittsburgh.

GROUND · FLOOR · PLAN



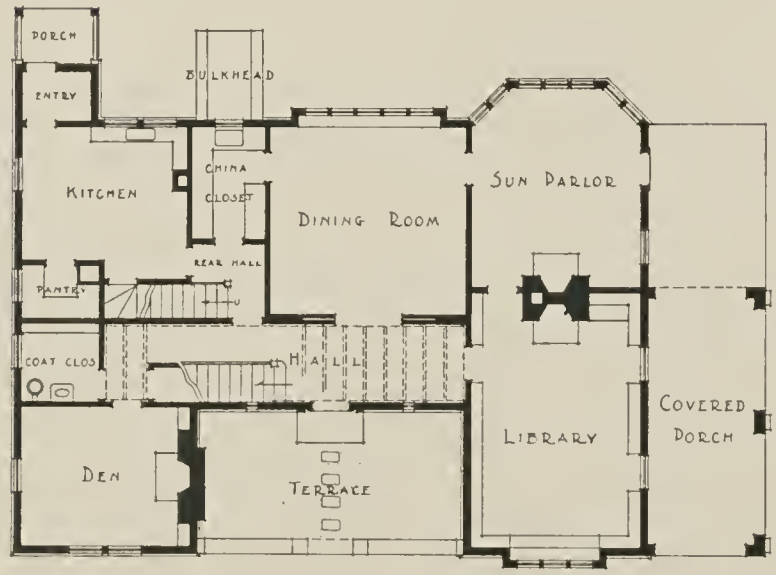
SECOND FLOOR PLAN

Detail of Costs Based on Pittsburgh Market Prices of Today on Stone House by Janssen and Abbott

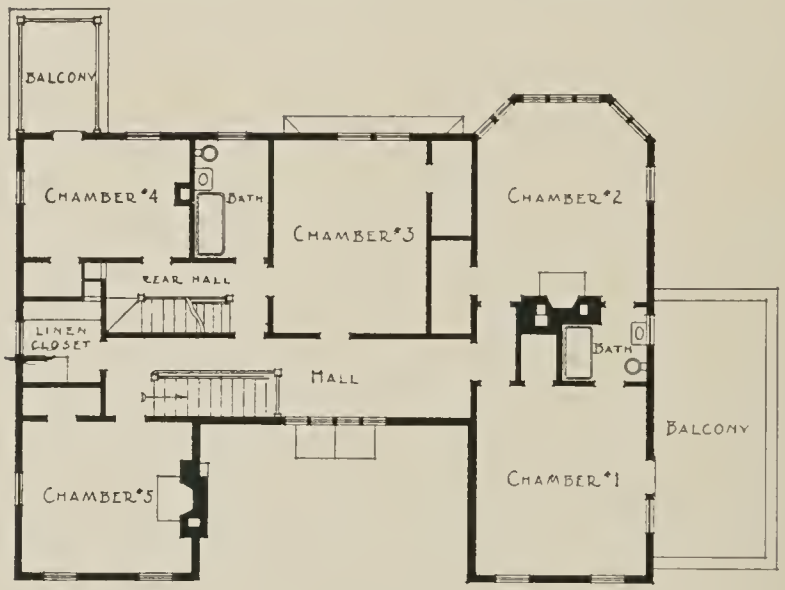
Labor and Materials	*Using White Pine for Exterior Woodwork*	*Using Substitute Woods for Exterior Woodwork*
General Contract:		
Excavation, Stonework, from Stone found on the grounds, and Reinforced Concrete	$ 7,250.00	$ 7,250.00
Lumber, Mill Work and Stair Work	**5,500.00**	**5,080.00**
Tile Roofing	1,210.00	1,210.00
Sheet Metal Work	260.00	260.00
Carpenters, Laborers, etc.	2,550.00	2,550.00
Plastering	1,060.00	1,060.00
Painting and Glazing	1,040.00	1,040.00
Heating	2,600.00	2,600.00
Plumbing	2,700.00	2,700.00
Electric Wiring	520.00	520.00
Lighting Fixtures	600.00	600.00
Hardware	600.00	600.00
Tile Work	325.00	325.00
Screens	400.00	400.00
Refrigerator	230.00	230.00
Gas Burners and Ranges	225.00	225.00
Private Water Supply System	975.00	975.00
Sewage Disposal Plant	2,500.00	2,500.00
Total	$30,545.00	$30,125.00

In this Stone House, estimated to cost $30,545.00 when using White Pine for Outside Woodwork, or $30,125.00 when using Substitute Woods,—there is a difference of only $420.00. This difference of $420.00, or less than $1\frac{1}{2}\%$ of the total investment, determines between using White Pine or Substitute Woods for the Outside Woodwork.

HOUSE at Belmont, Mass. Designed by Allen W. Jackson of Boston.



· FIRST · FLOOR · PLAN ·



· SECOND · FLOOR · PLAN ·

Detail of Costs Based on Boston Market Prices of Today on Stucco House by Allen W. Jackson

Labor and Materials	*Using White Pine for Exterior Woodwork*	*Using Substitute Woods for Exterior Woodwork*
General Contract:		
Excavating, Foundation and Cement Floor	$ 1,500.00	$ 1,500.00
Brick Walks and Steps	215.00	215.00
Two Chimneys	630.00	630.00
Frame, Boarding, Shingles, Paper	2,150.00	2,150.00
Outside Finish, Windows, Frames, Interior Door Frames and Interior Finish	**3,565.00**	**3,290,00**
Floors and Millwork	450.00	450.00
Interior Lath and Plaster	950.00	950.00
Tin Roofs, Conductors, Outlets	130.00	130.00
Coal Bin, etc.	50.00	50.00
Rough Hardware	210.00	210.00
Painting and Glazing	850.00	850.00
Exterior Stucco Plaster and Wire Lath	950.00	950.00
Carpenter's Labor	3,600.00	3,600.00
Plumbing, Connecting Sewer and Water	1,200.00	1,200.00
Heating	850.00	850.00
Electric Wiring	140.00	140.00
Lighting Fixtures	395.00	395.00
Tile Work	375.00	375.00
Finished Hardware	215.00	215.00
Total	$18,425.00	$18,150.00

In this Stucco House, estimated to cost $18,425.00 when using White Pine for Outside Woodwork, or $18,150.00 when using Substitute Woods,—there is a difference of only $275.00. This difference of $275.00, or only $1\frac{1}{2}\%$ of the total investment, determines between using White Pine or Substitute Woods for the Outside Woodwork.

A Charming Architectural Bit, by McKim, Mead and White of New York. A detail of the country place of E. D. Morgan at Westbury on Long Island.

There is an interesting renaissance taking place in architecture and in American life. It is the forsaking of our modern, feverish, self-assertive mood and methods, and the effort to go back, if possible, to the simplicities which are always the sublimities of life. It is the indication of a return of American wholesomeness.

The Pilgrims' first simple houses came out of the forests of New England—then, with their dignity of line and wondrous balancing of proportion, came the old colonial homes, portraying a taste masterful in what was wrought in the responsive and yet retentive substance of American white pine. Again in the churches of New England this architectural loveliness is reflected in the purity of their white-painted white pine spires, leading the American imagination airily and loftily into the heights above.

It is not to be marveled at that the highest activities of the human mind have abundantly used the symbolism of the pine tree. The Persian potter wrought it in its highest green upon the lighter turquoise of his plate, and Zoroaster passed the pine tree on to Mohammed. William Watson in his dream of the unity of the world sees a vast forest of infinite, if sombre, beautifulness wherein "The oak hates not the pine, nor beeches wish the cedars woe."

There is a singular ministry to music coming from the oaks. It is majestic and as full-voiced with diapason as the music of the organ. But whenever the pine is mentioned in poetry, there steals into the harmonic measures the long and haunting movement of the violin. Wonderfully tenuous and murmuring are the winds which whisper or muse through the dark green solitude of a pine forest and that stimulate a literature of enchantment, both in poetry and in prose.

Lying on some piney steep, with the breath of the pine forest stimulating one's clearer thought, one sees these trees as prayers in matins and vespers. They are a picture of urgent life enterprises clinging to a rock below and defying difficulties as they soar above. Their stately orison lifts the soul into an anthem-like mood,—and yet so useful and beautiful as are the things man makes in his homes and forums where the pine tree serves him,—valuable for timber as is the pine tree, beautiful in scenery—no one has found the most gracious and enriching value of this poem of the wilderness who has not lived with the pine tree through all the greenness of its unfailing year, musical with Spring's first breath, blissful with kindliness in the heat of Summer, and gorgeous with gloom when bending under the gathered snow storm—all harmoniously constituting the story of the soul's effort at true self-expression.

The order of Nature has its way in every life. Things will come with a beautiful naturalness and accomplish the superior result that constitutes a living faith. And so the tree of building faith, or of faith building a home, has been no more justly sung than by Emerson:

"Know'st thou what wove yon woodbird's nest
Of leaves, and feathers from her breast?
Or how the fish outbuilt her shell,
Painting with morn each annual cell?
Or how the sacred pine tree adds
To her old leaves new myriads?
Such and so grew these holy piles,
Whilst love and terror laid the tiles."

FRANK W. GUNSAULUS.

From the Halliday Collection, Boston.

THE BARKER HOUSE at Pembroke, Mass. The first house in America of which there is any authentic record. Built in 1628. It fell down in 1894, picked to pieces by relic hunters.

In the year 1628, Robert and Francis Barker, two brothers, the earliest of the Pilgrim adventurers to follow the Pilgrims of 1620, built the Barker House at Pembroke, Mass., the first house in America of which there is any authentic record, excepting possibly the shell and adobe houses of Florida and California. It was first built of stone and clay, 15x27 feet, as a defense against the Indians, but soon after was enlarged and covered and lined with White Pine.

For over 250 years this house remained in the Barker family, passing from father to son. After the death in 1883 of Peleg Barker, a fifth grandson of one of the builders, it was unoccupied and was gradually picked to pieces until finally in 1894 it collapsed, and had to be torn down.

At charming little Roseneath Cottage in Hingham, Mass., Miss Susan Barker Willard, a ninth granddaughter of Robert Barker, has a room devoted to many White Pine and other relics from this old Barker House, and talks most fascinatingly of them.

Courtesy of Henry I. Fairbanks, Dedham, Mass.

THE "OLD FAIRBANKS HOUSE" at Dedham, Mass. Built in 1636. The oldest house now standing in America in practically its original condition. 278 years old.

The oldest house in America now standing in practically its original condition, excepting possibly the shell and adobe houses of Florida and California, is probably the "Old Fairbanks House," the middle portion of which was built in 1636. Several other houses claim this distinction but there is little doubt that the Fairbanks House is entitled to it, a striking tribute to its unpainted outer covering of White Pine.

This charming old weather-beaten house, quaintly nestled under a wealth of overhanging elms, breathes the sweetness and charm of old New England. For 278 years it has remained in the Fairbanks family, passing from father to son, never having been deeded. It is now occupied by Henry I. Fairbanks, an eighth grandson of the builder, who tells the visitor a most interesting story of its historic relics.

From the Mary H. Northend Collection.

THE SALTONSTALL-WHIPPLE HOUSE at Ipswich, Mass. Built between 1636 and 1675.

This venerable, dignified old relic of stirring Pilgrim days is one of the claimants against the Fairbanks House for the distinction of being the oldest house now standing in America. It was undoubtedly, however, built at a later date.

The brick and stone wall of the first floor, concealed by the weather-beaten White Pine covering, has given rise to the belief that it was first built for a garrison house. The small panes of glass and the long sweep of the roof give an air of distinction to this picturesque old manse.

From the Halliday Collection, Boston.

THE OLD MEETING HOUSE at Hingham, Mass. The oldest church in America. Built in 1681. 233 years old.

The Old Meeting House at Hingham, widely known as the "Old Ship" Church, is the oldest place of public worship in continuous use in America. "Let the work of our fathers stand," is the strangely significant inscription on the seal adopted by this church many years ago. The outside and inside are of White Pine and the frame work of oak. For over two centuries this church has stood in all its simple dignity practically as it was first built.

The "Old Ordinary" at Hingham, Mass. Built in 1650

From the W. E. Woodside Collection, Hingham, Mass.

The history and traditions of the "Old Ship" Church, as told by the Rev. Louis C. Cornish, its present pastor, are most inspiring. He himself lives in the historic "Old Ordinary," which with its outer and inner covering of White Pine stands today substantially as it was built in 1650.

Courtesy of Miss Susan B. Willard, Hingham, Mass.

ROSENEATH COTTAGE at Hingham, Mass. Built between 1640 and 1670.

This sweetly quaint little cottage, standing on a hillside well back from the road at the end of a lane arched with elms, is now the home of Miss Susan Barker Willard, a ninth granddaughter of Robert Barker, one of the builders of the Barker House, the first house in the United States of which there is any authentic record.

One small room in Roseneath Cottage is today the shelter of numerous relics from the old Barker House, among which are some interesting old parchments, including the "Barker Commission" of 1709, framed in the original White Pine from this historic house. Nothing more charming can be imagined than Miss Willard's story of the old house and her present fascinating home.

Roseneath Cottage is built of White Pine, inside and out. It tells the story of economy in building well, even in a small home.

Arbored Entrance to Roseneath Cottage

From the Mary H. Northend Collection, Salem, Mass.

THE ISAAC ROYALL HOUSE at Medford, Mass. Built in 1732.

A small part of this house, built in 1631, is the oldest section of any house now standing in America. The mansion itself was not, however, built until 1732. During the Siege of Boston it was the headquarters of General John Stark, and Washington was a frequent visitor here. The slave quarters may be seen on the left of the picture.

The Royall Summer House

The exterior of the front and back of this house is in the original White Pine, the ends and portions of the inner linings being of brick with oak beams. Its wonderful White Pine mouldings, paneling and carvings are among the finest examples of old Colonial interiors. Mr. B. F. Fenton, now curator of the house, tells most entertainingly of the numerous treasures in his care.

On a knoll at the rear of the Royall House until a year ago stood the Old Summer House, built in 1732, famous for having had planned in it the Battle of Bunker Hill.

From the Mary H. Northend Collection, Salem, Mass.

JOHN WARD HOUSE at Salem, Mass. Built in 1684. 230 years old.

Words could not portray the lasting qualities of White Pine as graphically as this remarkable photograph. The exact date of the unpainted, weather-beaten White Pine siding is not known, but it is certain that the siding on the main portion of the house is from 150 to 200 years old, and stands now as originally built, with practically no repair. The siding on the lean-to is of a considerably later date, but it will be noted that there is no appreciable difference between it and the siding on the main portion of the house. Both are in splendid condition today and good for service for many years to come.

From the Halliday Collection, Boston.

CHRIST CHURCH at Cambridge, Mass. Built in 1759.

This dignified old church was designed by Peter Harrison, the first practicing architect in America.

Mr. William E. Wall, for 27 years a vestryman of Christ Church, in speaking of its present condition, after 155 years of continuous service, says: "All of the outer boards are of good old New England White Pine, whip-sawed, the greater part of the original boarding being still in place and sound for another hundred years. The inside of the church is in White Pine and in excellent condition.

"About 1880 a section was cut out of the side of the church where a new organ was installed. My brother-in-law had charge of the carpenter work. He brought me as a curiosity a cross brace of pine which had been joined to an oak upright by an oak pin. The oak upright was 'powder posted' and worm eaten; the pin was worm eaten almost to a shred; but the pine brace was almost as sound as the day it was put in. There are other evidences on the inside of the walls of the church which show that White Pine is superior to oak in a climate such as ours."

From the F. A. Ollsen Collection, Cambridge, Mass.

COOPER-AUSTIN HOUSE at Cambridge, Mass. Built in 1657. 257 years old.

This wonderfully well-preserved house, built in 1657 by Deacon John Cooper, is now the property of the Society for the Preservation of New England Antiquities. For 250 years it was in one family.

In the will of Walter Cooper, of the third generation, are found these specifications: "I will that my beloved wife, Martha, should have all of my movable property, 40 pounds, lawful money, also my silver cup and my Mare and chair and the best cow and one of the pigs. . . . . I also will that she should have the west half of my dwelling house and the liberty of the ovens in t' other room."

The house was exceptionally well built, and has had good care. With very little repair the original White Pine clapboards, held in place by hand wrought nails, are still on it. This house is all White Pine, inside and out, with the possible exception of a few oak beams, and stands today practically as it was originally built.

From the Mary H. Northend Collection.

GOVERNOR JOHN TAYLOR GILMAN HOUSE at Exeter, N. H. Built in 1721.

Much of the early history of New Hampshire is linked with this old White Pine house. The first copy of the Declaration of Independence to leave Philadelphia was sent here by John Hancock to Colonel Nathaniel Gilman. The news of its arrival spread like wildfire. Farmers left their plows, mechanics rushed from their shops, housewives deserted their spinning wheels. All hurried to the public square where amid intense excitement John Taylor Gilman, son of Col. Gilman, read the famous document. This was the first public reading of the Declaration of Independence.

From the Halliday Collection, Boston.

THE LONGFELLOW HOUSE at Cambridge, Mass. Washington's headquarters during the Revolution. Built in 1759.

Few houses are held in more affectionate regard by the American people than this beautiful, dignified old home. It served as Washington's headquarters during the darkest period of the Revolution, and was the home of Henry Wadsworth Longfellow during the greater part of his life. Here were written most of those sweet, simple and touching poems which have given Longfellow his place among American poets.

Longfellow's feeling for the house was one of deepest interest and veneration. He never allowed the slightest changes to be made in it. The house, built entirely of White Pine inside and out, stands today substantially as it was first built.

"Once, ah! once, within these walls,
One whom memory oft recalls,
The Father of his Country dwelt.
And yonder meadows broad and damp
The fires of the besieging camp
Encircled with a burning belt.
Up and down these echoing stairs,
Heavy with the weight of cares,
Sounded his majestic tread;
Yes, within this very room
Sat he in those hours of gloom,
Weary both in heart and head."

The Poets touch the subject of architecture here and there. Longfellow did in the "Old Clock on the Stairs"

"Some what back from the village street
Stands the old-fashioned country seat."

Whittier did in "Snow Bound" — Homely
Joys of farm-life in farmhouses.

Emerson — and many others.

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of Minnesota, Wisconsin and Michigan

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Any information desired regarding White Pine will be furnished by the Secretary or by any member of the Association

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